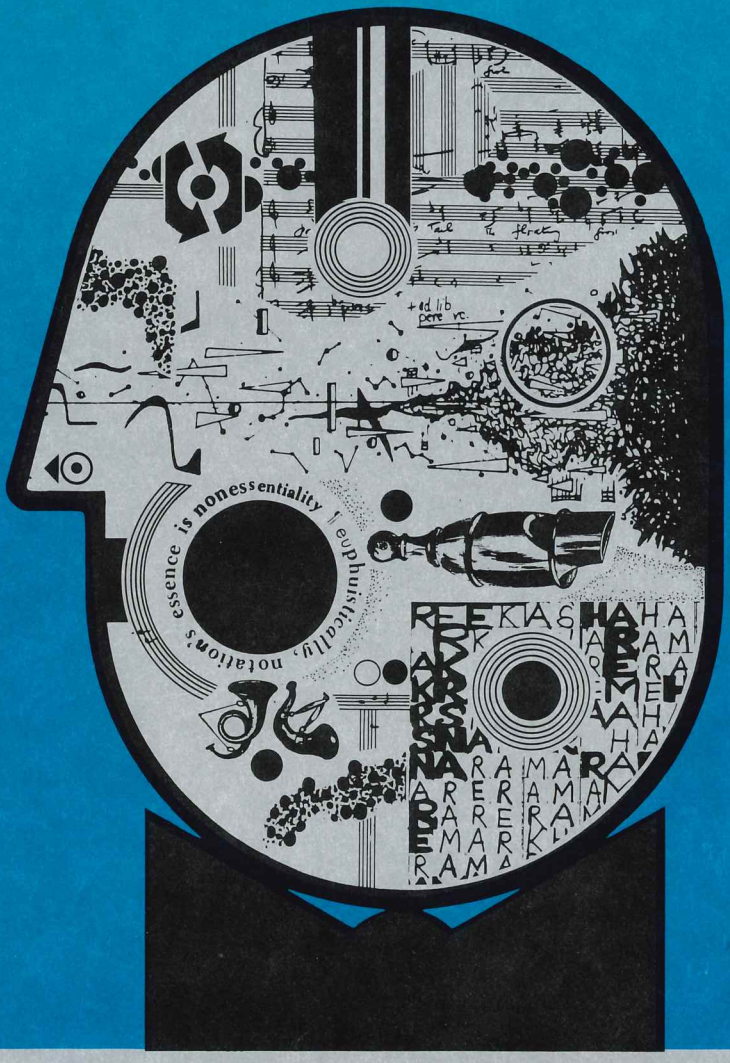
NEW MUSIC CONCERTS



NEW MUSIC CONCERTS

present the

Contemporary Music Orchestra of Paris

conducted by

KONSTANTIN SIMONOVITCH

EDGARD VARÈSE - - - - - - - - Intégrales (1925)
for 2 flutes, oboe, 2 clarinets, horn, 2 trumpets, 3 trombones and 4 percussion

KARLHEINZ STOCKHAUSEN - - - Kreuzspiel (1951)
for oboe, bass clarinet, piano and 3 percussion

LUC FERRARI - - - - - - - - - - Monologos (1972)
Chamber ensemble

Soloist — Elise Ross, soprano

INTERMISSION

MICHEL PHILIPPÔT - - - - - - - Transformations Triangulaires (1973)
for chamber ensemble

BERNARD PARMEGIANI - - - - - Outre Mer (1968)
for ondes Martenot and 4-channel tape

Soloist —
Arlette Sibon Simonovitch

PIERRE BARBAUD - - - - - - - Call Note (1973)
for chamber orchestra

Electronics by The Canadian Electronic Ensemble.

THE CONTEMPORARY MUSIC ORCHESTRA OF PARIS

The orchestra calls Paris its home and since its founding in 1959, has devoted all its energies to contemporary music. The orchestra plays all the chamber music of Berg, Hindemith, Debussy, Schonberg, Stravinsky, and Webern and works by Barbaud, Boulez, Berio, Earle Brown, Henze, Messiaen, Stockhausen, Varèse and Xenakis, among others as well as the composers attached to the Research Centre of The French Radio and Television Network. The Contemporary Music Orchestra of Paris has an open repertory which is growing every day. A list of its European world creations would include all the many and varied trends in musical composition today.

The orchestra is in the midst of a major tour of the United States and Canada, including appearances in Los Angeles, San Francisco, Quebec and New York City. This is their debut tour of this continent. The New York City concert is in Carnegie Hall and is in the form of an "Homage to Varèse". In this performance major works of Edgard Varèse are performed by as many as one hundred French and American musicians.

Among its many accomplishments since its formation, was the startling concept of a concert lasting from 2 p.m. to 2 a.m., partly of live music, partly of recordings, part in the concert hall, and part outside. The same year (1967) Konstantin Simonovitch's orchestra was honoured by being appointed as the official orchestra of France by the Ministry of Cultural Affairs. Back in 1965 Mr. Simonovitch along with Bruno Maderna, was one of the two conductors who "competed" in the confrontation of two orchestras called for by Xenakis' score, "Stratégies", at the Théâtre des Champs Elysées.

It is with great pleasure that New Music Concerts presents the Contemporary Music Orchestra of Paris conducted by Konstantin Simonovitch to Toronto concertgoers.

KONSTANTIN SIMONOVITCH

In his native Belgrade, he gave his first recitals on the violin at the age of 12. After studying conducting and composition at the Belgrade Conservatory, he joined the trumpet class, then learned the art of percussion so quickly that after four months he carried off first prize in the annual competition. He went to France to perfect his percussion technique at the Paris Conservatory and stayed there. Soon he formed an ensemble of 12 musicians which became the nucleus of his present orchestra. The group had to be enlarged to meet the needs of the Research Centre of the French Radio and Television Network, and within a very short space of time was much in demand. It now plays in Paris, at the European Festivals (Berlin, Oxford, Warsaw, Venice, etc.), in the countries of the East and in South America.

Konstantin Simonovitch has contributed to the development of contemporary music in motion pictures. Above all, he has removed the obstacle of interpretation, to the point where film producers know that with this Orchestra, skilled in performing music said to be

impossible, it is no longer ruinous to commission a score from a young composer. For example, in "Eonta", Xenakis invented a staccato, even a legato, passage for the oboe, quite contrary to the usual manner of playing this instrument. "My musicians," says Simonovitch, "find such a demand to be quite normal. Better yet, they accept it as a challenge."

Besides the piano and the ondes Martenot, he has played the violin, the oboe, the trumpet, and has been a professional percussionist. Thus Konstantin Simonovitch is a conductor who knows the problems of each of the sections.

SOLOISTS IN TONIGHT'S PERFORMANCE:

Arlette Sibon Simonovitch

Mrs. Simonovitch has become one of the world's leading ondes Martenot performers as she realized the necessity for a new orientation to this instrument for both performer and composer. After having built a repertoire of works she greatly encouraged a compositional trend of new contemporary musical thought. She has performed extensively for film scores and has been a soloist with the O.R.T.F. (French Radio and Television Network) since 1959 and with the Contemporary Music Orchestra of Paris since its inception. She is a native of Paris and is married to the conductor of the Orchestra.

Elise Ross, soprano

Miss Ross studied in New York at the Juilliard School of Music with Jennie Tourel. The critics praised her interpretation of Luciano Berio's music, particularly in New York where she performed at Lincoln Centre, at Yale, in London, and at the last Festival of Vienna and Rome. She began with the orchestra at the Théâtre de la Musique in April 1972. Recently she recorded Berio's "Works for Voice" for RCA Victor.

INTÈGRALES (1925) by Edgard Varèse (1885-1965)

Classically trained in his native France (with Vincent d'Indy, Albert Roussel, and Charles Marie Widor), Varèse left France in 1915 for the United States. He began to work in the cause of new music, organizing and presenting concerts in collaboration with such figures as Leopold Stokowski and his fellow composer, Carlos Salzedo. After a period of almost twenty years of not composing, Varèse turned again to the creation of music, pioneering the use of electronic media. During the last years of his life, he became widely recognized, and today he is considered one of the major figures in new music of this century.

Varèse was not just an inventor of original sounds: he was the poet of the technological world, being concerned with scientific developments and their reflection in musical forces. He worked extensively with electronic instruments and tape, and equally significant was his approach to music as sonoric and rhythmic balance.

INTÈGRALES is scored for 2 flutes, oboe, 2 clarinets, French horn, 2 trumpets, 3 trombones and 4 percussionists. Of his composition, Varèse wrote extensively:

"**Intégrales** was conceived for a spatial projection. I constructed the work to employ certain acoustical means which did not yet exist, but which I knew could be realized and would be used sooner or later. In the realization I wanted, the values would have been continually changing in relation to a constant. In other words, it would have been like a series of variations, the changes resulting from slight alterations of a function's form or from the transposition of one function to another. In order to make myself better understood — for the eye is quicker and more disciplined than the ear — let us transfer this conception into the visual sphere and consider the changing projection of a geometrical figure onto a plane surface, with both geometrical figure and plane surface moving in space, but each at its own changing and varying speeds of lateral movement and rotation. The form of the projection at any given instant is determined by the relative orientation of the figure and surface at that instant. But by allowing both figure and surface to have their own movements, one is able to represent with that projection an apparently predictable image of high degree of complexity; moreover, these qualities can be increased subsequently by permitting the form of geometrical figure to vary as well as its speeds . . ."

KREUZSPIEL (1951) by Karlheinz Stockhausen (b. 1928 Germany)

To connoisseurs of contemporary music, Karlheinz Stockhausen requires little introduction for he numbers among the most important of European composers to emerge after the 2nd World War. In the past two decades, his unique creative mind has influenced most younger composers in most countries, and even many of his own generation.

Stockhausen's music began to arouse international attention with his first electronic compositions, carefully-constructed pieces using

strictly electronically-generated sounds. Prior to that time, the early '50's, however, he was composing works also unique in their concepts which serialized all the elements of music.

KREUZSPIEL belongs to this period. In his most prolific career, Stockhausen has investigated further the use of space in large orchestral and electronic compositions, and in recent times he has incorporated Eastern elements in many of his works.

KREUZSPIEL, for oboe, bass clarinet, piano and 3 percussionists, was first performed in 1952 in Darmstadt. It caused quite a scandal. Today such music is considered as one of the classics of the contemporary repertoire, notwithstanding the fact that it is not performed often. **Kreuzspiel** not only marked the beginning of a new creative period for the composer, but introduced this pointillistic style of Stockhausen's to listeners of new music in Europe.

MONOLOGOS (1972)

by Luc Ferrari (b. 1929 France)

Born in Paris, Luc Ferrari studied composition with Arthur Honegger and Olivier Messiaen. He became interested in Musique Concrète in 1958, and joined Pierre Schaeffer's Groupe de Recherches Musicales at the O.R.T.F. Ferrari has written numerous concert works as well as music for films, and his compositions have been performed in most of the major European centres. He currently teaches composition in Baden-Baden, and in Cologne.

Konstantin Simonovitch describes Luc Ferrari:

"To define a composer causes discomfort.

It is possible to analyze a work.

It is easy to determine the organic structure of a mathematical work.

It would displease FERRARI to be defined. A classic analysis of one of his compositions would leave him indifferent. To trace the organic structure of one of his compositions seemed impossible to him in actuality.

In the three cases, should they arise, Ferrari, by a pirouette, would dodge indiscretion from a biographer, an analyst or a mathematician.

Rather, he would allow one to catch a glimpse of the influences, for the pleasure of affectation, for setting a trap.

He desires to be out of reach, and he goes even further, by proposing to the listener here and there a rest's pleasure, gratefulness, acknowledgement, security. Once more a trap. Alibi.

Even music is an alibi for him. He would willingly be a man of cinema, of television. If he chooses to design himself accordingly. He would decline the judgment. He wants himself beside, out, beyond, farther. Somewhere else at the merest attempt to localize.

He states only in music and would refuse the word music applied to sonorous objects. He proposes, he juxtaposes, he assembles, he deduces, he opposes, to his liking. But refuses ours. He must agree with the listener. This can be the only analysis."

TRANSFORMATIONS TRIANGULAIRES (1973)

by Michel Philippôt (b. 1925 France)

Michel Philippôt's musical studies began only after the 2nd World War, his previous interest having been mathematics. He has held many important posts mainly with the O.R.T.F., but also as a sound engineer for Deutsche Grammophon Gesellschaft. He is currently Artistic and Scientific Counsel of the Board of Directors of the O.R.T.F., as well as professor of composition at the Paris Conservatory. In addition to these demanding positions, he has written numerous compositions spanning most areas of music and most media, and is the author of many articles and books on music, research and related scientific developments.

TRANSFORMATIONS TRIANGULAIRES is a work for chamber ensemble which was written to commemorate the 350th anniversary of Pascal's birth. It is built on the rules which Pascal evolved for his triangle. The work is in five parts, the durations of each respectively 1, 2, 3, 4, and 5 minutes.

OUTRE MER (1968)

by Bernard Parmegiani (b. 1927 France)

Bernard Parmegiani, born in Paris, has since 1959 been a member of the Groupe de Recherches Musicales de l'O.R.T.F., after having worked for five years as a sound engineer for television. He is in charge of the Applied Music Section of the Groupe. He has composed several works for film, television and radio, as well as concert music.

OUTRE MER, for ondes Martenot and 4-channel tape, was composed at the request of Arlette Sibon Simonovitch and commissioned by the French Ministry of Cultural Affairs.

The basic sound material for the tape was created by the ondes Martenot and then manipulated electronically for stereophonic distribution. In live performance, the solo performer uses the more unorthodox timbres of the instrument, and integrates with the tape material with reference to density, amplitude and timbre rather than frequency or pitch.

CALL NOTE (1973)

by Pierre Barbaud (b. 1911 Algeria)

Pierre Barbaud was born in Algiers of French ancestry. Considered by some as a pioneer, he is one composer who calculates his music using a computer. His works result from his exploitation of the HONEYWELL BULL computer, where he applies a program elaborated by himself in a symbol language which he calls "Algol". The results given by the machine are in no way altered by the composer.

CALL NOTE

"In 'Fortran' language, when someone wants to execute a sequence of instructions which have to rest fixed, whatever may be the context of the variables, one must give a name, a note for example, and call it. That is the origin of the title of this piece, where certainly reproaches of an excessive romanticism will occur. The notes are defined up to a tritone and are stratified in a microtonal system.

This piece was composed by a machine. One cannot expect a machine, which has a moral such as Kant when establishing principles in his conceptions of the 'a priori of PURE REASON', to produce a music such as that of Beethoven which unfolds a coherent scenario within a concerted action. The militants of **computer music** are really much more concerned with defining the limits, not to digress, according to their professional consciousness. They do not desire to provide examples to those who cling to the belief that the computer is aping Empiricism in applying the 'Rational'. That is far from us: computer music is nourished by the rational only and does not wish to have anything to do with experience. It owes all to a speculative construction of the principle, attaching the consequence to the principle."

The directors of New Music Concerts are pleased to draw your attention to the forthcoming concert by ARRAY, the Toronto based group of Canadian composers, on Sunday, November 18, Concert Hall, Edward Johnson Building.

STEN HANSON, distinguished Swedish composer and guest of **New Music Concerts** on December 1st, will present an illustrated lecture "Live Electronic Music at Fylkingen (Stockholm)" on November 29th at 2:10 p.m., Concert Hall, Edward Johnson Building. Admission Free.

NEW MUSIC CONCERTS next program:

SATURDAY, DECEMBER 1 Concert Hall
Edward Johnson Building, 8:30 p.m.

GUEST COMPOSERS: David Bedford, Sten Hanson, Luis de Pablo

STEVE GELLMAN (Canada) — Mythos II (1968)
for flute and string quartet

*STEN HANSON (Sweden) — Hello Piano, Hello Room (1973)
for amplified piano with tape playback

*DAVID BEDFORD (Gt. Britain) — Pancakes with Butter, Maple Syrup and Bacon, and the TV Weatherman (1973)
for brass quintet

*STEN HANSON (Sweden) — Extrasensory Conceptions VI (1973)
for specially-constructed flutes, with tape and electronic extensions

*LUIS DE PABLO (Spain) — Masques (1973)
for 4 musicians

*premiere performance

New Music Concerts acknowledges the generous support of the Canada Council, the Ontario Arts Council, and Metropolitan Toronto.

New Music Concerts is under the professional management of Artists Canada Management, 150 Eglinton Avenue East, Toronto, M4P 1G4, (416) 481-3371